

Ian Shanahan. (1981.)












For Meg: —

"LEGENDS" Op.5. ———

For Solo Flute.

© 1981, by Ian Shanahan.

## COMPREHENSIVE NOTES AND INSTRUCTIONS FOR THE PERFORMER:

- (1) It is preferable for the piece to be played in an auditorium where maximum resonance is obtained, and where the "echo di lontano" (echo in the distance) effects and wide dynamic ranges are perceptible to the audience. The performer should be fairly well separated from the audience.
- (2) Dynamic indications remain effective until the next dynamic direction. Naturally all dynamics are relative, not absolute. Where exact details are omitted concerning dynamic level, crescendi and diminuendi, they are left to the performer and musical context.
- (3) Concerning accidentals in "Niobe", the "dotted-line" barlines act as for normal barlines. ("Precautionary" accidentals are used, for ease of reading.)
- (4)  $\bullet = \text{ca. } 100$  denotes a tempo reasonably close to 100  $\bullet$  per minute, this being the optimum tempo where the direction appears.  
 $\bullet > 100$  denotes a tempo greater than (or equal to) 100  $\bullet$  per minute, the exact tempo being left to the performer and musical context.
- (5)  indicates a succession of notes played as rapidly as possible. In "Niobe", notes indicated in this way should not be played so quickly, in keeping with the slow tempo. The succession of notes indicated by  should be played even more slowly. Exact durations are left to the performer and musical context.
- (6)  $\text{—}$  denotes a pause longer than the usual  $\text{—}$ .  $\text{—}$  denotes a short pause. Exact durations are left to the performer and musical context.  
 $\text{—}$  means do not pause at all. In "Mercury", when there is a wide, sudden dynamic change with this direction given, the desired effect is to have the termination of the first note merged with the commencement of the second note of the dynamic change, as far as possible.
- (7) A slur over a group of notes denotes only "legato", and does not necessarily give any indication of phrasing or breathing.
- (8) Increasing dynamic level from left to right: ppp. + ppp. pp. + pp. p. + p. mp. + mp. mf. + mf. f. + f. ff. + ff. fff. + fff.
- (9) ppp. [poss.] means as soft as possible (virtually inaudible).
- (10)  means diminuendo to nothing.
- (11)  and  have their usual meanings: "staccatissimo" (extremely short) and "tenuto" (to be held for the full duration, or slightly longer), respectively. No accents or stresses are to be given, unless otherwise directed.
- (12)  means without any accent or stress.
- (13) All aspects of "vibrato" and "non-vibrato" are left to the performer and musical context. However, "vibrato" should be employed with discretion — passages marked "non colore" (without colour), "echo di lontano", etc. really should be played "non-vibrato".
- (14) In simple harmonics,  $\circ$  is given over the resultant pitch, whilst  $\star$  denotes the fundamental (or fingered) tone.
- (15)  denotes a "coloured noise" effect ("breath" sound). The lips are more or less retained in the normal playing position, but the air flow passes through the flute in such a way that no normal tone speaks. Since, for this effect, only fundamental pitches are employed at very low dynamic levels, the "noise" will have a discernible pitch the same as that of the note fingered. "Key slaps", particularly on accents, should be used with this (when possible). The "slap" should be less prominent than the "coloured noise".
- (16)  and  denote "pitch bending" up and down, respectively, with embouchure (and finger shading, in the case of a French model flute).  should be like a sigh (with diminuendo as the tone is bent, so that the end of the bent tone is not emphasized). In both cases, the tone should be bent approximately a semitone, and only towards the very end of the note. Exact details are left to the performer and musical context. The effect must be readily perceived by the audience.
- (17)  denotes a "key slap" in addition to the normal tone. The "slap" should be less prominent than the normal tone.
- (18) Concerning "fluttersong" (flz.  $\bullet$ ), either type (uvular or tongued flutter) may be used where appropriate, at the performer's discretion, unless otherwise indicated.
- (19) "Sottile mutare" (sott. mutare: "subtle change") concerning fluttersong, denotes an imperceptible change from fluttersong to normal (non-fluttered) tone and/or vice-versa, as indicated. "Sottile mutare" concerning the "coloured noise" effect, denotes an imperceptible change from normal tone to "coloured noise" and/or vice-versa, as indicated. It is always clear as to which case "sottile mutare" refers to, and so no further verbal indication is given. However, an effect used twice in connection with these, (in fact, combining the two cases), is that of employing the "coloured noise" effect at and around the point(s) of lowest dynamic level, and, (in the second occurrence), before and/or after the fluttersong. In both of the places where this effect occurs the normal (non-fluttered) tone should be briefly touched upon. This effect is denoted by sott. mutare. Exact details are left to the performer. All of these effects must be readily perceived by the audience.

- (20) Near the end of "Nereus", the directions to play an octave higher are to be obeyed only if the performer can successfully play the high F, including any notes running up to it.
- (21) The final phrase of "Niobe" is to be played with "whistle-tones" (if the performer can execute them successfully), or with a clear, whistle-like tone, lacking any "breathiness", (perhaps employing complex reinforced harmonics). In either case, this phrase is to be played as softly and distantly as the performer can manage - an echo, "non-vibrato". Thus, the use of "whistle-tones" is preferred, to enable this.
- (22) In the "echo di lontano" effects of "Mercury", the accented notes should become the most prominent in the lowest dynamic levels. In the duplet echoes, the second note should "echo" the first (accented) note in each pair. Similarly, in the triplet echoes, the first (accented) note should be "echoed" by the other two notes of the triplet. Both duplet and triplet echoes should be played with absolute rhythmical accuracy, with no hint whatsoever of any tempo change, (unless a tempo change is specified).
- Please observe and consider all directions, and enjoy the music.

I.S. (Sydney, Australia), 1981.

I. NEREUS. .... p.4.

II. NIOBE. .... p.6.

III. MERCURY. .... p.8.

Total Duration: 7' approximately.

For Meg:—

"LEGENDS" op.5.  
For Solo Flute.

Ian Shanahan. (1981.)

I. NEREUS.

Dolce, sereno, liberamente. ♩ = ca. 102.

[come di lontano.]

Handwritten musical notation for the first system of "I. NEREUS." It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is "Dolce, sereno, liberamente. ♩ = ca. 102." The first measure is marked "p." (piano). The notation includes various note values, rests, and dynamic markings such as "p.", "ppp.", and "f." (forte). There are also some handwritten annotations like "(9)" and "2".

Handwritten musical notation for the second system. It continues the piece with a treble clef and a key signature of one sharp. Above the staff, there are markings: "legatiss., echo." and "con moto. ♩ = ca. 108." The notation includes various note values, rests, and dynamic markings such as "f.", "mp." (mezzo-piano), "p.", "ppp.", and "mf." (mezzo-forte). There are also some handwritten annotations like "2" and "3".

Handwritten musical notation for the third system. It continues the piece with a treble clef and a key signature of one sharp. Above the staff, there are markings: "♩ = ca. 112." and "tempo e stilo primo." The notation includes various note values, rests, and dynamic markings such as "f.", "f. sub.", "mp.", "espress. p." (espressivo piano), and "p. <>". There are also some handwritten annotations like "4:5" and "flz." (flautino).

Handwritten musical notation for the fourth system. It continues the piece with a treble clef and a key signature of one sharp. Above the staff, there are markings: "legatiss., echo, sereno." and "sottile mutare. string. [accel.]". The notation includes various note values, rests, and dynamic markings such as "mf." (mezzo-forte), "mp." (mezzo-piano), "p./ ppp.", "pp.", "pp+", and "mf." (mezzo-forte). There are also some handwritten annotations like "3", "5:4", and "ritmo più preciso".

Handwritten musical notation for the fifth system. It continues the piece with a treble clef and a key signature of one sharp. Above the staff, there are markings: "♩ = ca. 116." and "Veloce. ♩ = ca. 160. string. [accel.]". The notation includes various note values, rests, and dynamic markings such as "ff." (fortissimo), "f." (forte), "p." (piano), "[molto.]", "ff+", "p.", "f.", "sfz." (sforzando), and "sfz." (sforzando). There are also some handwritten annotations like "3" and "9".





## II. NIOBE.

Ian Shanahan. (1981.)

Lento senza misura, liberamente, mesto e piangendo. ♩ = ca. 84.

non colore, echo.

mp. < pp. < pp. ppp. lontano. 3 p. < mf. 6 pp. <

Più Lento, sempre liberamente. ♩ = ca. 75

pp. < mf. < mf. < mp. < p. sub. < p. < mp./p.

Plaintivo. legatiss., morendo.

mf. < pp. < pp. < pp. < pp. < p. < ppp. [poss.]

Tempo e stile primo, liberamente.

Più Lento, ma subito accel., liberamente. ♩ = ca. 75.

mf. < pp. < ppp. < pp. < p. < pp. < mf. < cascato, espr. < mf.

non colore, echo.

short.

rall. un poco. a tempo. [♩ = ca. 75.] accel., stilo come sopra.

mp. pp. p. pp+ mp. cascato. p.

slow: accel. tr.

rall. un poco. a tempo, liberamente. accel., stilo come sopra. rall. un poco. a tempo, e rall., sereno.

ppp/p.+ p. mf. mp. p. cascato. pp. flz.

sott. mutare. Tempo e stilo primo, liberamente. Plaintivo.

ppp+ p.+ mp. mf. mp. p. pp. pp+ x

torque flz.

non calore, echo. Più Lento, rall., liberamente. [♩ = ca. 75.] Echo di lontano, piangendo, ritmo vago.

ppp. lontano. mp. mf. ppp+ pp+ p.+ ppp+ pp.

lunga. "whistle-tones" or clear, whistle-like tone.

# III. MERCURY.

Lento, comodo. ♩. = ca. 60.

Subito vivace, teso. ♩. ≥ 145.

rapido.

Handwritten musical notation for the first system. It features a treble clef and a 12/8 time signature. The music includes various dynamics such as *mp./mf.*, *p.*, *sfz.*, and *f.*, along with performance instructions like *flz.*, *sott. mutare.*, *legatiss.*, and *rapido.* The notation includes slurs, ties, and a fermata.

Ritmo preciso, giusto. Echo di lontano. ♩. ≥ 145.

Handwritten musical notation for the second system. It features a treble clef and a 6/8 time signature. The music includes various dynamics such as *p.*, *mp.*, *pp+*, *ppp.*, *sfz.*, *mp.*, and *ppp. [poss.]*. It also includes the instruction *sott. mutare.* and a *Poco.* marking.

Handwritten musical notation for the third system. It features a treble clef and a 6/8 time signature. The music includes various dynamics such as *mf.*, *pp+*, *p.*, *ppp. [poss.]*, *sfz.*, and *mf.*. It also includes a *short.* marking.

Handwritten musical notation for the fourth system. It features a treble clef and a 6/8 time signature. The music includes various dynamics such as *p.*, *ppp. [poss.]*, *pp+*, *mp.*, *ppp. [poss.]*, and *pp.*. It also includes a *short.* marking.

rall., liberamente.

comodo.

Handwritten musical notation for the fifth system. It features a treble clef and a 6/8 time signature. The music includes various dynamics such as *mp.*, *sfz.*, *ff.*, and *mf.*. It also includes the instruction *sott. mutare.* and a *(9)* marking.

Più Lento, comodo, liberamente. ♩. = ca. 122.

Handwritten musical notation for the sixth system. It features a treble clef and a 6/8 time signature. The music includes various dynamics such as *mf.*, *mp.*, *pp.*, *p.*, *pp+*, and *p.*. It also includes the instruction *echo.* and a *cascato.* marking.



echo. sott. mutare. Come sopra, echo. ♩. = ca. 112.

flz. poco. cascato. 4 4 4

mp. ppp. [molto.] ppp. mp. p.

pp. p+ pp.

echo. Echo di lontano. ♩. > 135. [Ritmo preciso, giusto.]

sott. mutare. flz. 9

p. ppp+ [molto.] p+ mfz/p.

(5/8)

sott. mutare.

ppp. [poss.] mp. p+

(5/8)

comodo, agile. echo di lontano. Echo di lontano. ♩. = ca. 165. [p. p. sempre.]

flz. ppp+ f. 5:6 p+ / p. pp+ / mp. ppp. ppp+ / sfz.

4 4 4

Ritmo preciso, giusto ma comodo e non rall. sott. mutare.

pp. short. 9 mf. p.

10 3/4

sott. mutare. short. 9

pp+ p+ f. mp+ pp+

11/8 11/8 3/8

Handwritten musical notation on a single staff. The music begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, some with accents. A large slur covers a section of the music. Dynamics include *ppp+*, *f.*, *mp.*, *p+*, and *f.*. A fingering of 5 is indicated.

Handwritten musical notation on a single staff. The music continues with various note values and rests. A slur is present. Dynamics include *ppp.*, *sfz./mf.*, *p+*, and *sfz./p+*. A fingering of 5 is indicated. Above the staff, the text "Stringendo, poco a poco." is written.

Handwritten musical notation on a single staff. The music features a variety of note values and rests. A slur is present. Dynamics include *pp+*, *f.*, *pp+*, *ppp.*, *sfz.*, *pp.*, *ppp.*, and *ppp.*. A fingering of 5 is indicated. Above the staff, the text "soff. mutare." is written.

Handwritten musical notation on a single staff. The music continues with various note values and rests. A slur is present. Dynamics include *mf.*, *p+*, *sfz.*, *ff+*, *mp+*, and *p+*. A fingering of 5 is indicated.

Handwritten musical notation on a single staff. The music features a variety of note values and rests. A slur is present. Dynamics include *mf+*, *mp.*, *sfz.*, *ff.*, *mp.*, *p+*, and *f.*. A fingering of 5 is indicated.

Handwritten musical notation on a single staff. The music begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, some with accents. A large slur covers a section of the music. Dynamics include *sfz.*, *[molto.]*, *sfz.*, *mf.*, and *sfz.*. Above the staff, the text "subito !. ≥ 145. Molto teso." is written. Below the staff, the text "Estatico." is written. Above the staff, the text "Echo di lontano [!. ≥ 145.] [Ritmo preciso, giusto.]" is written.

*sott. mutare.*

*sott. mutare.* *flz.*

*P.*

*legatiss., echo. Rall.* *Echo, liberamente. ♩ = ca. 102.* *Dolce, sereno, liberamente. [♩ = ca. 102.]* *[come di lontano.]*

*pp.* *ppp. [poss.]* *f. / pp+* *sott. mutare.* *lungheissima.* *p.*

*Rall.* *flz. sott. mutare.*

*p.* *p.* *ppp.* *poco.* *ppp.* *p.* *f.* *ff+*

*sott. mutare.* *lunga.*

*mp.*

**FINE.**

Ian Shanahan. (Sydney, Australia), November 1981.